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AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

blink-182



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AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

BLINK-182

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Music transcriptions by Pete Billmann, Steve Gorenberg and David Stocker

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Feeling This

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus

Gtrs. 1 - 3: Drop D tuning, Capo II
(low to high) D-A-D-G-B-E
Gtr. 4: Drop D tuning:
(low to high) D-A-D-G-B-E
Gtrs. 6 & 7: Capo II



Intro

Very fast ♩ = 174

N.C.

*E
(D)

(Drums) 4

Gtr. 1 (dist.) 4

mp

1. 1 (Get ready for action.)

TAB

9 7 7 7 7 7 11 9 7 7 7 7 7 11 7 11 9 0

7 5 5 5 5 5 9 7 5 5 5 5 5 9 5 9 0

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in tab. Chord symbols reflect implied harmony.

Verse

Gtr. 1 tacet

E
(D)

***Voc. Fig. 1

*E/B
(D/A)

C#m
(Bm)

E/B
(D/A)

End Voc. Fig. 1

got no re - gret - right now. I'm feel - in' this. The air is so cold - and low. I'm feel - in' this.

**Gtrs. 2 & 3 (dist.) Riff A

f

End Riff A

9 7 7 7 7 7 11 9 7 7 7 7 7 11 7 11 9 0

7 5 5 5 5 5 9 7 5 5 5 5 5 9 5 9 0

**Composite arrangement.

***Applies to upstem voice only.

*Bass plays B



Voc.: w/ Voc. Fig. 1 (3 times)
Gtrs. 2 & 3: w/ Riff A (3 times)
2nd time, Gtr. 1 tacet

E
(D)

E/B
(D/A)

C#m
(Bm)

E/B
(D/A)

Let me go in - her room. I wan - na take off - her clothes. Smil - ing from ear - to ear, our breath - ing has got - too loud.

E
(D)

E/B
(D/A)

C#m
(Bm)

E/B
(D/A)

Show me the way - to bed, show me the way - you move. Show me the bed - room floor, show me the bath - rom mir - ror. We're

E (D) E/B (D/A) C#m (Bm) E/B (D/A)

Fuck it, it's such a blur. I love all the things you do. —
 tak - ing this way too slow, — take me a - way from here. —

Chorus
Half-time feel

(D5) Rhy. Fig. 1 Gtrs. 1 & 2 tacet B5 C#5 A5

Gtr. 1 & 2

Fate fell short this time, your smile — fades in the sum-mer.

Gtr. 4 (clean)

f

To Coda ⊕
 * End half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 E5 (D5) B5 C#5 A5

Place your hand in mine, I'll — leave when I wan - na.

*First time only.

Interlude

Gtr. 4 tacet E5 (D5) Esus2 (Dsus2) E (D) Esus4 (Dsus4)

Harm.

Gtr. 2

Gtr. 3 *divisi*

9:25/0

**Vol. swell.
 ***Gtr. 2 to left of slash in tab. Harmonic located approximately 1/4 the distance between the 2nd & 3rd fret (relative to capo)

Gtr. 1

Verse

Gtr. 1: w/ Riff A
 Gtrs. 2 & 3 tacet
 E
 (D)

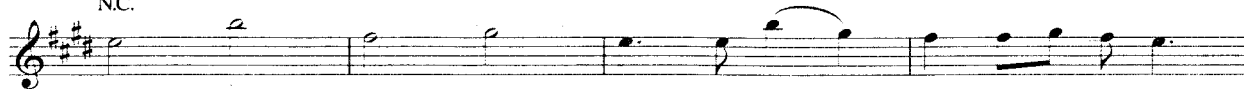


2. Where do we go — from here? —

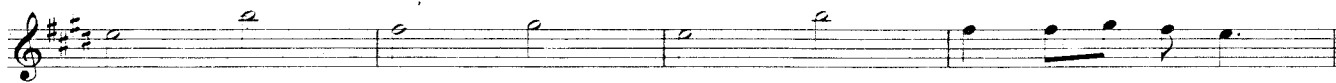
Turn all the lights — down now. —

⊕ Coda

Gtr. 4 tacet
 N.C.



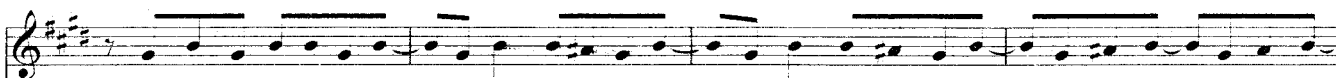
Shouted: Fate fell short this time. your smile — fades in the sum - mer.



Place your hand in mine. I'll leave when I wan - na.

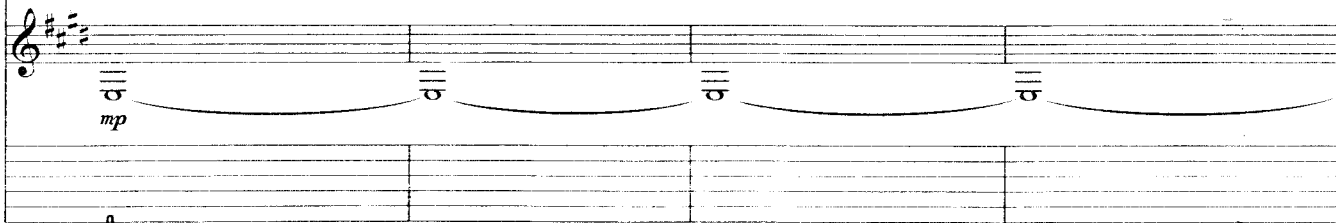
Bridge

E5

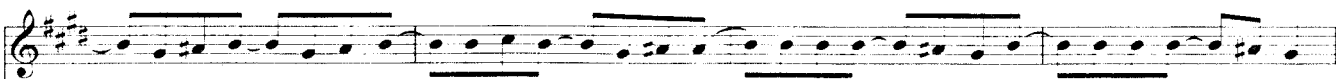


This place was nev - er the same — a - gain, af - ter you came — and went. How could you say — you meant an - y - thing diff -

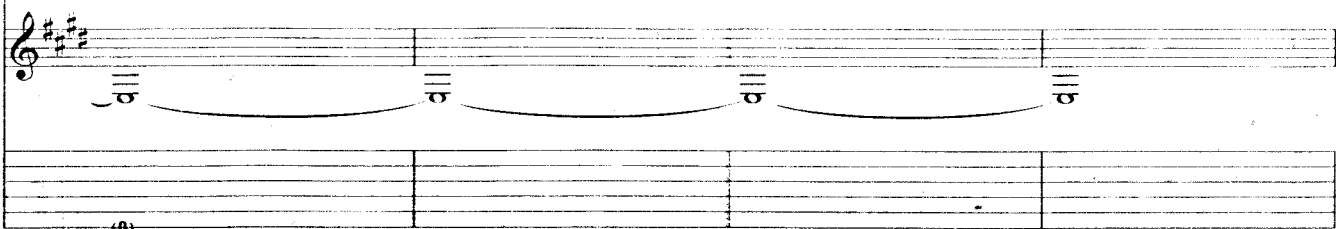
*Gtr. 5



*Bass arr. for gtr.



- rent to an - y - one stand - ing a - lone — on the street — with a cig - a - rette on — the first night — we met?



Gr. 5 tacet
E (D)

B5 (A5) C#m (Bm) A (G) A6 (G6)

Look to the past — and re-mem - ber, and smile. — and may-be to - night — I can breathe — for a while. — I'm

Gr. 6 (dist.)
f
P.M.

Gr. 7 (dist.)
f
P.M.

5 5 4 5 4 5 5 5 | 5 5 5 5 7 7 7 | 5 5 4 5 4 5 5 5 | 5 5 5 5 7 7 7

5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 | 3 3 3 3 3 3 3

E (D) B5 (A5) C#m (Bm) A5 (G5) N.C.

not in the scene. — I think I'm fall-ing a - sleep. — But then all — that it means — is I'll al - ways be dream - ing of you. —

3

P.M.

P.M.

5 5 4 5 4 5 5 5 | 5 5 5 5 7 7 7 | 5 5 4 5 4 5 5 5 | 3

5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 | 3

Outro-Chorus
E5 (D5) B5 (A5) C#5 (B5) A5 (G5)

Fate fell short this time, your smile fades in the sum-mer.

*Gtrs. 6 & 7
Rhy. Fig. 2

End Rhy. Fig. 2

7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9

5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7

*Composite arrangement.

Gtrs. 6 & 7: w/ Rhy. Fig. 2 (7 times)
 E5 (D5) B5 (A5) C#5 (B5) A5 (G5)
 Place your hand in mine. I'll — leave when I wan-na. Fate fell short this

Gtrs. 2 & 3: w/ Riff A (6 times)
 *E5 (D5) Bm (Am)
 *Chord symbols reflect overall harmony.

C#m (Bm) Amaj7 (Gmaj7) E5 (D5) Bm (Am) C#m (Bm)
 time, your smile — fades in the sum-mer. Place your hand in mine, I'll —

Amaj7 (Gmaj7) E5 (D5) Bm (Am) C#m (Bm)
 leave when I wan-na. Fate fell short this time, your smile —
 (So lost and

** Voc. Fig. 2
 **Applies to upstem voice only.

Amaj7 (Gmaj7) E5 (D5) Bm (Am) C#m (Bm)
 fades in the sum-mer Place your hand in mine, I'll —
 dis-il-lu-sioned.) —

End Voc. Fig. 2
 Bkgd. Voc.: w/ Voc. Fig. 2

Amaj7 (Gmaj7) E5 (D5) Bm (Am) C#m (Bm)
 leave when I wan-na. Fate fell short this time, your smile —
 (Are we a-lone, — do your feel it?) —

***Voc. Fig. 3
 ***Applies to upstem voice only.

End Voc. Fig. 3
 Bkgd. Voc.: w/ Voc. Fig. 2

Amaj7 (Gmaj7) E5 (D5) Bm (Am) C#m (Bm) Amaj7 (Gmaj7)
 fades in the sum-mer. Place your hand in mine, I'll — leave when I wan-na.

Bkgd. Voc.: w/ Voc. Fig. 3
 Gtrs. 2 & 3: w/ Riff A (play once and fade)
 Gtrs. 6 & 7: w/ Rhy. Fig. 2 (play once and fade)

E5 (D5) Bm (Am) C#m (Bm) Amaj7 (Gmaj7)
 Fate fell short this time, your smile — fades in the sum-mer.

Bkgd. Voc.: w/ Voc. Fig. 2
 Bkgd. Voc.: w/ Voc. Fig. 3
 Band tacet
 N.C.

Place your hand in mine, I'll — leave when I wan-na.

Obvious

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus



Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Intro

Moderately ♩ = 85

Gtr. 1 (elec.) Em C5 Em C5

Gtr. 1 tacet
Em C5
*Gtrs. 2 & 3 (elec.)
f w/ dist.

mf w/ dist.

TAB

*Composite arrangement.

Em C5 Em C5 Em C5

1. I
2. I

(cont. in slashes)

Verse

Double-time feel

Gtrs. 2 & 3 Em
Gtr. 4 (acous. elec.)

Gtrs. 2 & 3 tacet
*C6

saw you a - gain. - I think you used me a - gain. - Should we
saw you a - gain. - I know you fucked him a - gain. - Can you

(Yeah, yeah, yeah. Yeah, yeah, yeah.)

mp w/ flanger

5 10 7

*Chord symbols reflect overall harmony.

End double-time feel

Em C5

try this be - fore we give up and move on. and pre - tend to re - store what we have and hold on? At
com - fort your - self with a sense of re - venge? Are you leav - ing me here with the taste of the end? }

To Coda

Chorus

Gtr. 4 tacet
G5

Gadd2

C

D

G5

Interlude

Gtr. 3 tacet

D.S. al Coda

Gadd2

C

D

Em

C5

Em

C5

Coda

Gadd2

C

D

Gtrs. 2 & 3: w/ Riff A (3 times)

G5

Interlude

Gadd2 C D Em6

Gr 2

w/ tape effects

5
4

[illegible]

Double-time feel
Gtr. 5 tacet

G5 C5 E5 G#5 C5/G G#5 G5 C5 E5 G#5 C5/G G#5

Gtrs. 2 & 3

musical notation for guitar tracks 2, 3, and 5, showing a double-time feel. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar tracks (2 and 3) play a rhythmic pattern of eighth notes. The double bass line (track 5) plays a pattern of eighth notes and quarter notes. The guitar tracks (2 and 3) have a 'Gtr. 5 tacet' instruction at the beginning.

G5 C5 E5 G#5 C5/G G#5 G5 C5 E5 G#5 C5/G G#5

 (cont. in slashes)

Bridge

G5

E D/F#
⑥
open

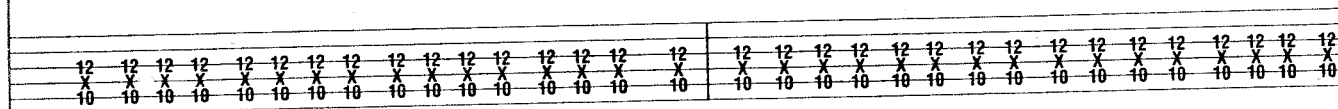
Rhy. Fig. 1

Gtrs.
2 & 3



saw you a - gain — and a - gain — and a - gain. — There's some room to move on. — to move on. — to move on. — Yeah, I

Gtr. 1 Riff B

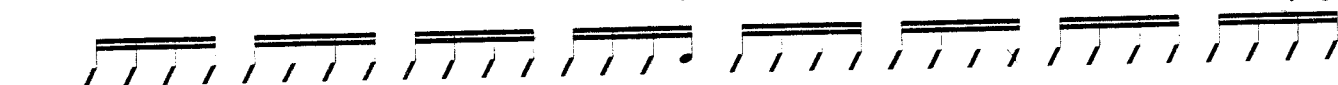


G5

E D/F#
⑥
open

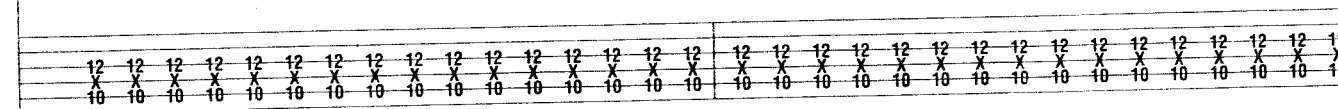
C/G

End Rhy. Fig. 1



saw you a - gain — and a - gain — and a - gain. — How do we fix — this if we — nev - er have vi - sion? I

End Riff B



Gtr. 1: w/ Riff B

Gtrs. 2 & 3: w/ Rhy. Fig. 1

G5

D/F#



saw you a - gain — and a - gain — and a - gain. — There's some room to move on. — to move on. — to move on. — Yeah, I

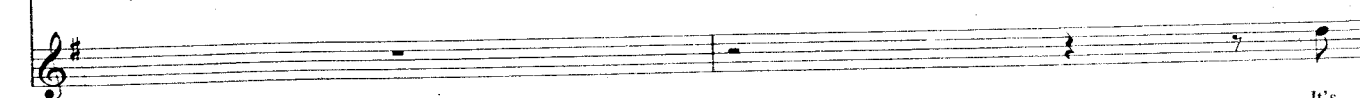
G5

D/F#

C/G



saw you a - gain — and a - gain — and a - gain. — How do we fix — this if we — nev - er have vi - sion? I



It's

Outro-Chorus

Gtr. 1: w/ Riff B (2 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 3/4 times)

G5 D/F#

saw you a - gain _ and a - gain _ and a - gain _ There's some room to move on, _ to move on, _ to move on. _ Yeah. I

times like _ these _ it's

G5 D/F# C/G

saw you a - gain _ and a - gain _ and a - gain _ How do we fix _ this if we _ nev - er have vi - sion? I

ob - vi - ous. _ At

G5 D/F#

saw you a - gain _ and a - gain _ and a - gain _ There's some room to move on, _ to move on, _ to move on. _ Yeah. I

times like _ these _ it's

G5 D/F# C/G Em

saw you a - gain _ and a - gain _ and a - gain _ How do we fix _ this if we _ nev - er have vi - sion?

ob - vi - ous. _

Gtrs. 2 & 3

Rhythmic figure for guitar 2 and 3, consisting of a series of chords and single notes.

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a melodic line in the treble clef and a guitar accompaniment in the bass clef. The guitar part uses a 'TAB' system with fret numbers. The melody starts with a whole note G4, followed by a half note A4, and then a series of eighth notes. The guitar accompaniment consists of a steady eighth-note pattern. The piece ends with a double bar line.

***Bass plays C#.

mf
let ring throughout

—10—

12

†Elec. piano arr. for gtr.

End Riff A Riff B

(9)

Musical score for the song "I miss you." The score is written for guitar in D major (two sharps) and 4/4 time. It consists of two staves. The top staff contains the melody, which begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bottom staff contains the guitar accompaniment, which begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "I miss you." are written below the melody. The score ends with a double bar line and the text "End Riff C".

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There are slurs over the first four notes and the last four notes. Below the staff, there are four measures of fingerings: 10, 12, 10, and 10. Below these, there are four measures of bowings: 11, 9, and 11. The fourth measure of bowings is empty.

††w/ delay Set delay
for dotted-quarter-note
regeneration w/ 2 repeats.

End Riff B

The image shows a musical score for a piece titled "THE SONG OF THE LARK". The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The accompaniment is written in the bass clef and consists of a simple harmonic pattern of eighth notes. The score is divided into three measures, each containing a measure of the melody and a measure of the accompaniment. The first measure of the melody starts with a half rest, followed by a quarter note, then a half note, and finally a quarter note. The second measure of the melody starts with a half rest, followed by a quarter note, then a half note, and finally a quarter note. The third measure of the melody starts with a half rest, followed by a quarter note, then a half note, and finally a quarter note. The accompaniment in the first measure consists of a half note, followed by a quarter note, then a half note, and finally a quarter note. The accompaniment in the second measure consists of a half note, followed by a quarter note, then a half note, and finally a quarter note. The accompaniment in the third measure consists of a half note, followed by a quarter note, then a half note, and finally a quarter note.

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Gtrs. 1 & 2: w/ Riff B
Gtr. 3: w/ Riff C
D

Dmaj7/C#

Bm7



Verse

Gtrs. 1 & 2: w/ Riff B (2 times)

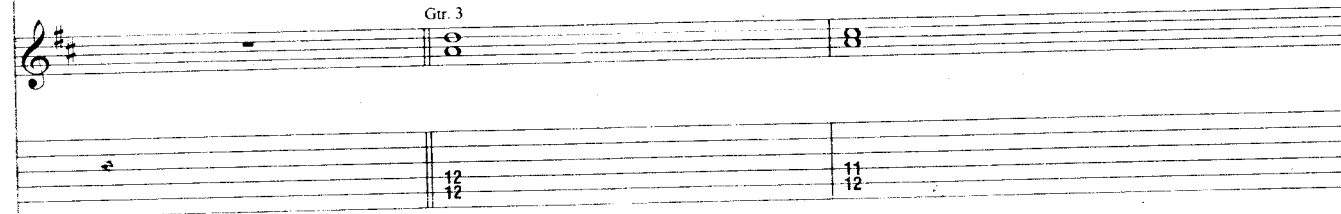
D

Dmaj7/C#

Dmaj7/C#



Riff D
Gtr. 3



Gtr. 3: w/ Riff D (2 times)

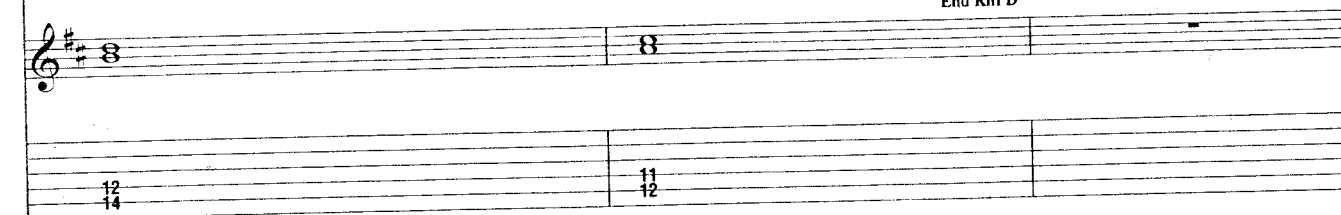
D

Dm7

Dmaj7/C#



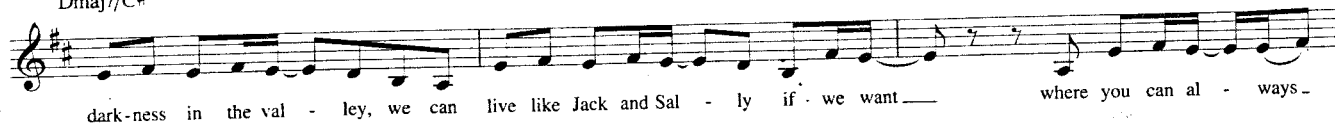
End Riff D



Dmaj7/C#

Bm7

Dmaj7/C#



D

Dmaj7/C#



Gtrs.
1 & 2

Riff E



G Gadd#11 G5

Voc. Fig. 1 End Voc. Fig. 1

I miss you.

End Rhy. Fig. 1

End Riff F

let ring

End Riff F1

* = delay.

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtrs. 4 & 5: w/ Riffs F & F1

D5 Em7 F#m(add13) A G Gadd#11 G5

I miss you.

Verse

Gtrs. 1 & 2: w/ Riff A
Gtr. 3: w/ Riff D (4 times)
Gtr. 5: tacet
D

D5

2. Where are you? And

Riff G

*Gtr. 6
8va

Gtrs. 1 & 2

mf

*Bells arr. for gtr.

Gtr. 5

Dmaj7/C# Bm7 Dmaj7/C#

I'm so — sor — ry, I can-not sleep, I can-not dream to — night. — I need some-bod - y. And,

8va — — — — — End Riff G

21 19 21 19 21 19

Gtrs. 1 & 2: w/ Riff B (2 times)
Gtr. 6: w/ Riff G (3 times)
D Dmaj7/C# Bm7 3

al — ways — this sick, strange — dark — ness comes creep-ing on, — so haunt — ing ev — 'ry

Dmaj7/C# D Dmaj7/C# 3

time. And as I stared — I count — ed — the webs from all — the spi — ders

Bm7 Dmaj7/C# Gtrs. 1 & 2: w/ Riff E
D

catch — ing things and eat — ing their — in — sides. like in — de — ci — sion to call — you and

Dmaj7/C# Bm7 Dmaj7/C#

hear your voice — of trea — son. Will you come home — and stop this pain to — night? — Stop this — pain to — night. —

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Gtrs. 4 & 5: w/ Riffs F & F1

Gtr. 6 tacet

Voc. 4: Voc. Fig. 1

D5 Em F#m(add13) A G Gadd#11 G5

Don't waste your time on me, — you're al — read — y the voice in — side — my head —

Gtr. 6 8va — — — — —

22 22 22 22 22 22

D5 Em7 F#m(add13) A Gadd#11

So waste your time on me, you're al - read - y the voice in - side my head.

Interlude

Gtrs. 2 & 5 tacet
Bm7
Gtr. 6
8va

Dmaj7/C#

D5

Gtrs. 1 & 2

Gtr. 5

Gtr. 1

D

A6

Bm7

8va

Dmaj7/C#

D

Dmaj7/C#

8va

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff F (2 times)
Gtr. 6 tacet

Voc.: w/ Voc. Fig. 1
G5

D5 Em7 F#m(add13) A G Gadd#11 G5

Don't waste your time on me — you're al - read - y the voice in - side — my head. —

Voc.: w/ Voc. Fig. 1

D5 Em7 F#m(add13) A G Gadd#11 G5

So waste your time on me, — you're al - read - y the voice in - side — my head. —

Outro-Piano Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)
Gtr. 4: w/ Riff F (till fade)

Voc.: w/ Voc. Fig. 1

D5 Em7 F#m(add13) A G Gadd#11 G5

Gr. 3

8va

Voc.: w/ Voc. Fig. 1

D5 Em7 F#m(add13) A G Gadd#11 G5

8va

Begin fade

Voc.: w/ Voc. Fig. 1

D5 Em7 F#m(add13) A G Gadd#11 G5 D5 Em7

8va

Fade out

Voc.: w/ Voc. Fig. 1

F#m(add13) A G Gadd#11 G5 D5 Em7 F#m(add13) A

8va

Violence

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus

Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Intro

Fast Rock ♩ = 238

N.C.(D5)

Riff A

End Riff A
Play 4 times

Gtr. 1 (slight dist.)

(Electronic
percussion)

8

mf

T
A
B

Gtr. 1: w/ Riff A (16 times)

D5/A

N.C.

D5/A

N.C.

*Gtr. 2 (slight dist.)

f

*Doubled throughout.

Gtr. 3 (slight dist.)

f

** D
Riff B

A/E

Riff B1

**Chord symbols reflect implied harmony.

Bm

A/C#

Gtrs. 2 & 3 tacet
N.C.

End Riff B (Static) 4

**Chord symbols reflect implied harmony.

Verse

N.C.(D5)

(F#5)

(C#5)

1. Spoken: Six bot - tles went down the drain. — One hour's a waste — of time. —

*Gtr. 4 Riff C End Riff C

*Bass arr. for gtr.

Gtr. 4: w/ Riff C (3 1/2 times)

(D5)

(F#5)

(C#5)

I'd ask if you feel the same, — still push - in' that chance — to try. —

(D5)

(F#5)

(C#5)

Your breath in this cool room chill, — long hair that blows side to side, —

(D5)

(F#5)

(C#5)

(D5) 2

You speak and make time — stand still, — and each time you walk right on — by.

Chorus

Gtrs. 2 & 3: w/ Riffs B & B1 (2 times)

D A/E

Like vi - o - lence, _____ you have me _____

Bm A/C#

_____ for - ev - er and af - ter. _____

D A/E

Like vi - o - lence, _____ you kill me _____

Bm A/C#

_____ for - ev - er and af - ter. _____

To Coda

N.C. (Static) 4

Verse

Gtr. 4: w/ Riff C (4 1/2 times)

N.C.(D5)

(F#5) (C#5)

2. Spoken: Can't count on the eyes _____ that stare, _____ can't count on the things _____ they see. _____

(D5) (F#5) (C#5)

She kills with no life _____ to spare. Just vic - tims are left _____ to bleed. _____

(D5) (F#5)

One drink and the pain _____ goes down, soft shad - ows lay

(C#5) (D5)

by her feet. Lay soft as you slow - ly drown, _____

(F#5) (C#5) (D5)

lay still as you fall a - sleep. (Fall, _____ fall a - sleep.)

Chorus

Gtrs. 2 & 3: w/ Riffs B & B1 (2 times)

D A/E

Like vi - o - lence, _____ you have me _____

Bm A/C#

_____ for - ev - er _____ and af - ter. _____

D A/E

_____ Like vi - o - lence, _____ you kill me _____

Bm A/C#

_____ for - ev - er _____ and af - ter. _____

Bridge

* Bm

Aadd4

_____ and af - ter. _____ and af - ter. _____

Gtr. 2

pp

Gtr. 4

Riff D

let ring - - - - - let ring - - - - -

*Chord symbols reflect overall harmony.

**Vocals fade out (next 7 meas.)

Gtr. 2 tacet
D/F#

G

and af - ter, and af - ter. End Riff D

Gtr. 4

let ring - - - - - let ring - - - - -

2 2 5 2 2 5 2 5 3 3 5 3 3 5 3 5

Gtr. 4: w/ Riff D (4 times)
Bm

Aadd4

Gtr. 5 (clean)

Harm.
mp

12

D/F#

G

Like vi - o - lence, you have me

End Riff E

Riff E

let ring throughout

2 0 4 0

Bm

Aadd4

for - ev - er and af - ter.

2 0 4 0 0 0

Gtr. 5: w/ Riff E (2 times)
D/F#

G

Like vi - o - lence, (Like vi - o - lence, you kill me.

Spoken: A certain look in your eyes when you open your eyes.

Bm Aadd4

Who'll stand by your side? So watch my eyes. Watch 'em turn while you go change.



Gr. 5: w/ Riff E (3 times)
Bm Aadd4

Like vi - o - lence. you kill me.
I can't make you happy. It seems all I ever do is try.

Detailed description: This system of musical notation continues the melody from the first system. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. Above the staff, the chords 'Bm' and 'Aadd4' are indicated. Below the staff, the lyrics are written in two lines: 'Like vi - o - lence. you kill me.' and 'I can't make you happy. It seems all I ever do is try.' The lyrics are aligned with the notes of the melody.

D.S. al Coda

save. Like vi - o - lence.

⊕ Coda

Chorus

Gtrs. 2 & 3: w/ Riffs B & B1 (2 times)

D

A/E

Like vi - o - lence, _____ you have me _____

Gtr. 6
(dist.)

Riff F

mf
w/ heavy reverb

14	14	14	14	14	14	14	14	14
X	X	X	X	X	X	X	X	X
12	12	12	12	12	12	12	12	12

14	14	14	14	14	14	14	14	14
X	X	X	X	X	X	X	X	X
12	12	12	12	12	12	12	12	12

16	16	16	16	16	16	16	16	16
X	X	X	X	X	X	X	X	X
14	14	14	14	14	14	14	14	14

16	16	16	16	16	16	16	16	16
X	X	X	X	X	X	X	X	X
14	14	14	14	14	14	14	14	14

Bm A/C#

for - ev - er and af - ter. _____

End Riff F

Gtr. 6: w/ Riff F D A/E

Like vi - o - lence. _____ you kill me _____

Bm A/C#

for - ev - er and af - ter. _____

Outro

Gtr. 1: w/ Riff A (4 times) D5

Gtr. 2

pp

Gtr. 2 tacet N.C.(D5)

Gtr. 1

*Pitch is gradually lowered digitally till end.

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus

Moderately slow ♩ = 87

I've missed you very, very much since that last night we were together

Rift A

mp
 w/ fingers
 let ring throughout

TAB

3	5	7	3	3	2	
0						
0						

*Piano arr. for gtr.

especially in my memories for years to come.

I've been

End Rift A

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. This is followed by a quarter note on A4, a quarter note on G4, and a half note on F#4. The melody concludes with a quarter note on E4, a quarter note on D4, and a half note on C4. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G4, 'Rose' under A4, 'Tree' under B4, 'The' under A4, 'Rose' under G4, 'Tree' under F#4, 'The' under E4, 'Rose' under D4, and 'Tree' under C4.

turning over and over in my mind lately.

I've read your letter

through at least four times,

and will probably read it more times before I'm through.

I've been sitting here, looking at your picture and getting

Gtr. 1 **Riff B**

3 5 7 3 3 2

more homesick every minute.

I've wanted that

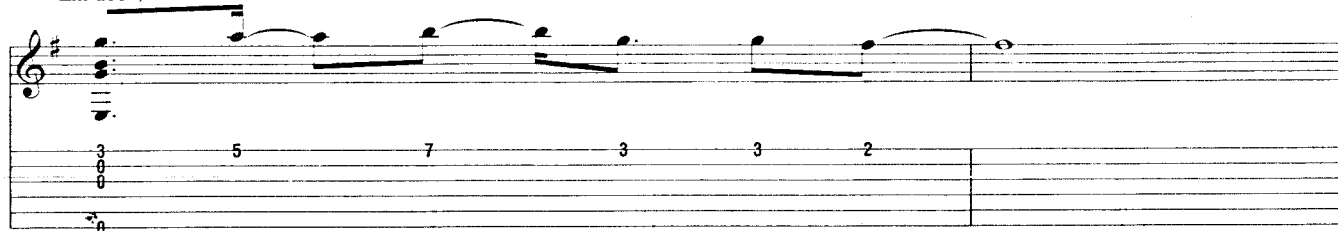
Dadd4/F#

End Riff B



picture more than anything else I know of except, of course, you yourself.

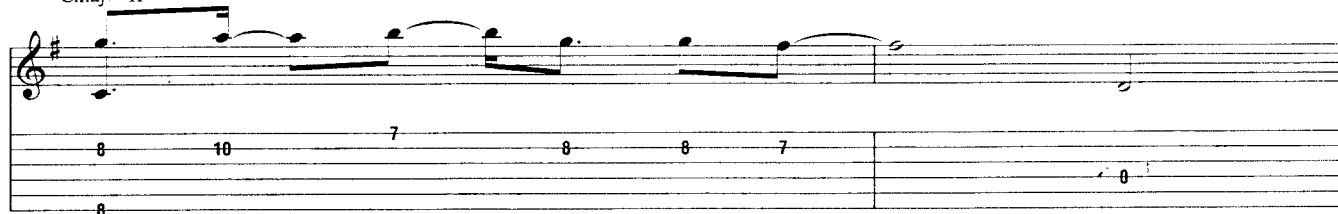
Em(add9)



I keep thinking of you, darling,

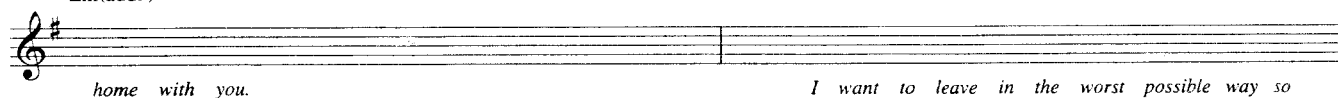
keep wishing I could be

Cmaj7#11



Gtr. 1: w/ Riff A (2 times)

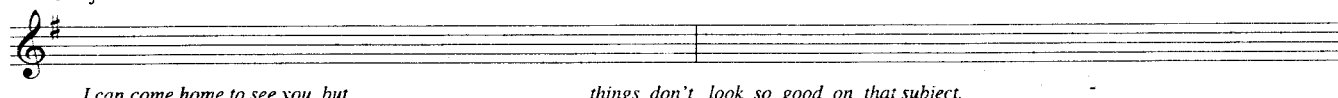
Em(add9)



home with you.

I want to leave in the worst possible way so

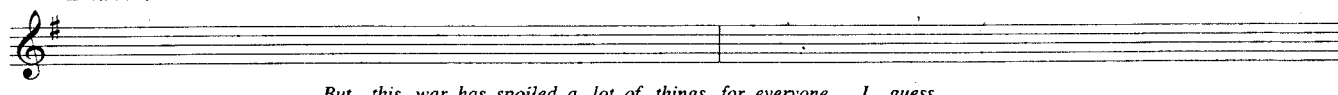
Cmaj7#11



I can come home to see you, but

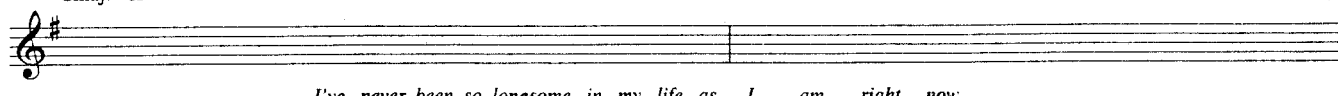
things don't look so good on that subject.

Em(add9)



But this war has spoiled a lot of things for everyone, I guess.

Cmaj7#11



I've never been so lonesome in my life as I am right now.

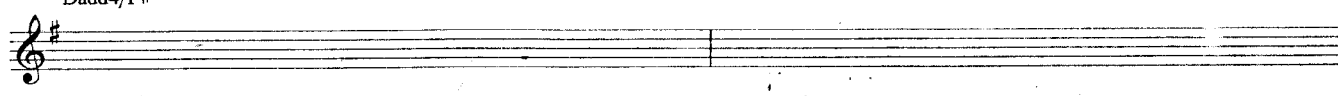
Gtr. 1: w/ Riff B

Gmaj7



I'm completely lost without you, darling.

Dadd4/F#



I never realized I could miss another person so much.

Em(add9)

and live a sane and normal life.

Fast Rock = 173

Em

C5/G

Gur. 1 tacet

*Gr. 2 (dist.)

Gtr. 3
(dist.)

mp
w/ chorus

fcbk.

*Doubled throughout.

G/B

AS

Gtr. 3

* p $\text{---} \text{---} \text{---} mp$
Harm. $\text{---} \text{---} \text{---}$

*Vol swell.

Gr. 2

28

E5

Gtr. 3 tacet

C5/G

Gtr. 4
(dist.) Riff C*mf**let ring throughout*

Harm. -----

12

12

12

12

12

12

12

12

Gtr. 3

Gtr. 2

G₇B

A5

C5/G

This is the first. —

End Riff C

Harm. -----

12

12

12

12

12

12

12

12

12

Gtr. 2

Chorus
2nd time, Gtr. 4 tacet
Em

C5/G

(Thing I re - mem - ber, now it's the last. — thing left on my mind. A - fraid of the dark, —

G5

A5

D/F#

Do you : hear me whis - per? an emp - ty heart. — Re - placed with par - a - noi - a. — Where do we go —

Gtrs. 2 & 4

2nd time, Gtr. 4: w/ Riff C
Em

C5/G

Life's tem - po - rar - y, af - ter we're gone? — like New Year's res - o - lu - tions. — Why is this hard? —

G5 A5 C5/G

Do you rec - og - nize me? I know I'm wrong. — But I can't help be - liev - ing.) —

Interlude

*Em G/B C5

Riff D End Riff D

Gtr. 1

Gtrs. 2 & 4

*Chord symbols reflect overall harmony.

*Gtr. 1: w/ Riff D

Gtr. 2 & 4 Em G/B C5

*w/ reverse gated reverb.

[illegible]

G A5 C5 End Rift E

P.M.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

Verse
Gtr. 2: w/ Riff E (1 1/2 times)
E5

C5

1. I'm so lost, — I'm bare - ly — here. —

Gtr. 1

w/ rotating speaker effect

10 12 12 11 (11) 12

G A5 C5
 I wish I could ex - plain my - self, but words es - cape me.
 10 12 11 12

E5 C5

It's too late — to save me. —

12 10 12 10 11 (11) 12

G A5 G

You're too late. — you're too late. —

Gtr. 1

10 11 12 10 11 (11) 12

Gtr. 2

P.M. —

7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 3

Pre-Chorus

Gtr. 1 tacet

G/B C5

You're cold with dis - ap - point - ment while I'm drown - ing in the next —

Gtr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

G F C5

— room. The last — con - ta - gious vic - tim of — this plague be - tween — us.

Gtr. 2: w/ Rhy. Fig. 1
G/B C5

I'm sick with ap - pre - hen - sion, I'm crip - pled from ex - haus -

G F C5

- tion, and I dread the mo - ment when you fin - 'ly come to kill — me. This is the first, —

D.S. al Coda

⊕ Coda

Em

Gtr. 4

(12)

Gtr. 2

Down

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus

Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Intro

Moderately ♩ = 94

* D5

Gr. 1 (dist.) Riff A End Riff A

mf

T	7	7	7	X	X	7	7	7	X	X	7	7	X	X	7	7	7	X	X	7	7	7	X	X	7	7	X	X	
A	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
B	5	5	5	X	X	5	5	5	X	X	5	5	5	X	X	5	5	5	X	X	5	5	5	X	X	5	5	X	X

*Chord symbols reflect overall harmony.

Gr. 1 tacet D5 Bm D/C#

**Gr. 2 (dist.)

mf

7	7	7	X	X	7	7	7	X	X	7	7	X	X	7	7	7	X	X	7	7	7	X	X	7	7	X	X	
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
5	5	5	X	X	5	5	5	X	X	5	5	5	X	X	5	5	5	X	X	5	5	5	X	X	5	5	X	X

**Doubled throughout

Verse

Gr. 2 tacet
Dsus2

Badd4

Aadd2/C#

Gtrs. 3 & 4: w/ Riffs B & B1 (3 times)
Dsus2

mf

1. The drops of rain, they fall all o - ver. — This awk - ward si - lence makes me

Gr. 3 (clean) Riff B End Riff B

mf

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	2	2	2	2	2	2	2	2	2	2	2	2	2

Gr. 4 (clean) Riff B1 End Riff B1

mf

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	4	4	4	4	4	4	4	4	4	4	4	4	4
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	2	2	2	2	2	2	2	2	2	2	2	2	

Badd4 Aadd2/C# Dsus.2 Badd4 Aadd2/C#

cra - zy. The glow in - side — burns light up - on her. —

Dsus2 Badd4 Aadd2/C# G5
 I'll try to kiss ___ you if you let me. ___
 Whispered: This can't be the end.
 Gtr. 4
 0
 *Gtr. 5
 divisi
 Fill 1
 End Fill 1
 0
 3
 *Piano arr. for gtr.

♫ Pre-Chorus

Gtrs. 4 & 5 tacet

Gtrs. 4 & 5 tacet

B5

A/C#

D5

Ti - dal waves, they rip right through me. Tears from eyes worn

f

4 4 4 4 4 4 4 4 4 0 7 7 7 7 7 7 7 5 7 7 7 7 7 7 7 0

2 2 2 2 2 2 2 2 2 0 4 4 4 4 4 4 4 5 5 5 5 5 5 5 0

A5 B5 A/C#

cold and sad. Pick me up now I need you so bad.

2 0 2 0 2 0 2 0 2 0 0 0 4 2 4 2 4 2 4 2 4 2 4 2 7 4 7 4 7 4 7 4 7 4 0 0

Gtr. 2 tacet
2nd time, Gtr. 5: w/ Fill 2 (8 times)

D

G

Bm

Down, down, _ down, _ down. _ Down, down, _ down, _ down. _ Down, down, _ down, _ down. _

Gr. 3

Rift C

[illegible]

Gr. 4

Riff C1

[illegible]

Gtrs. 3 & 4: w/ Riffs C & C1

G

D

G

Down, down, — down, — down. — (It gets me so.) Down, down, — down, — down. — Down, down, — down, — down. —

End Rift C

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Below the staff, there are three rows of rhythmic notation: a row of eighth notes (0), a row of sixteenth notes (12), and a row of quarter notes (10). The notation is divided into measures by vertical bar lines.

End Riff C1

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a simplified notation system where numbers (12, 0, 10) are placed below the staff lines to indicate fret positions on a guitar.

PAGE 2

Ger. 5

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over the first three notes (D4, E4, F#4) and a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Below the staff, the lyrics "let ring" are written, followed by a dashed line and a final dash. Below the dashed line, the fret numbers 7, 10, 7, 10, 10, 7, 10 are indicated for each note respectively.

To Coda ⊕

Interlude

Gtr. 1: w/ Riff A

D5

2

Bm G

Down, down, — down, — down. — Down, down, — down, — down. — (It gets me so.)

Verse

D

Bm

D/C#

Gtr. 5: w/ Riff D (3 times)

D

2. Your vows of si - lence fall all o - ver. — The look in your — eyes makes me

Gtr. 5 Riff D

End Riff D

w/ fingers & reverse gated reverb

7 4 6
5 2 4

Bm

D/C#

D

cra - zy. — I feel the dark - ness break up -

Bm

D/C#

D

on her. — I'll take you o - ver if you

D.S. al Coda

*Gtr. 5: w/ Fill 1

G

Bm

D/C#

let me. — Whispered: You did this. —

*Reverse & gated reverb off.

⊕ Coda

Outro

Gtr. 5: w/ Fill 2 (16 times)

D5

Play 4 times

Words and Music by Travis Barker and Jack Gonzalez

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtr. 1

Gr. 1

mf

TAB

*Piano loop arr. for gtr.

Gtr. 2
(clean) 8va -

mf

17

Rhy. Fig. 2

End Rhy. Fig. 2

Gr. 1

Gr. I

12 12 12 12 12 12 12 12

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 *loco*

Gtr. 2 *loco*

7 8 7

Gtr. 1: w/ Rhy. Fig. 2

Gtrs. 2 & 3
(clean)

mf

Gtrs. 2 & 3
(clean)

mf

12 (12)

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 3

Gtr. 2

Theme

Gtr. 1: w/ Rhy. Fig. 2

Em

Riff A1

End Riff A1

Riff A

End Riff A

Gtr. 1: w/ Rhy. Fig. 1

Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)

Gtr. 4 (clean)

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 4

Gtr. 3

Gtr. 2

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtrs. 2 & 3 tacet

Gtr. 4 tacet

Em

Down, down, down. _____ Pick me up, I'm fall - in'. _____

Gtr. 4 *8va* - 7

1st time, Gtr. 1: w/ Rhy. Fig. 1

2nd time, Gtr. 1: w/ Rhy. Fig. 2

Em

Down, down, down. _____ Pick me up, I'm fall - in'. _____

Em

Down, down, down. _____ Pick me up, I'm fall - in'. _____

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus

Fast Rock ♪ = 182

F5

F5

• C

F

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The top system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with notes beamed in groups of four. The bottom system contains two empty staves, likely for accompaniment. Below the staves, there is a line of numbers: 3 3 3 3 3 3 3 3 3 3 2 2 5 5 1 1 1 1 1 1 1 1 1 1 1 1. These numbers likely represent fingerings or a simplified harmonic structure for the accompaniment.

*Chord symbols reflect implied harmony.

F

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a series of numbers (3, 2, 5, 1) indicating fingerings or specific notes on a stringed instrument.

Am

End Rhy. Fig. 1

C

P.M.

fdbk.

Verse

C F Gtr. 1 tacet

3. Why do e - vil men — get 'a - way with it? — Can't you see that I'm — in a world of shit? —

fdbk.

pp

3

C F

— Turn your back on hope — and go back in - side. — Stop my bleed-ing heart — and let the en - gine die.

Gtr. 2

fdbk.

3 (3)

Pitch: G

Chorus

A5 N.C.

I don't wan - na know. I don't wan - na know. I don't wan - na know. I don't wan - na know.

Gtrs. 1 & 2

2

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Am F Am F

I don't wan - na know. I don't wan - na know. I don't wan - na know. I don't wan - na know.
(Go! Go! Go! Go! Go! Go! Go! Go!)

Outro

C F

Rhy. Fig. 2A End Rhy. Fig. 2A

Gtr. 2

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)

C F

C F5

Gtr. 2

Gtr. 1

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus

D ●

○○ XXX 4fr

i

Fast ♩ = 175

(Drums)

Gr. 1
(dist.)

Riff A

Em9

Bm

mf
w/ overdriven Leslie
let ring - - - - -

*Chord symbols reflect overall harmony.

Asus4

Aadd4

D

Em9

Brn

Asus4

Aadd4

End Riff A

let ring

Verse

D5

Dmaj7

Bm

A

1. Last night it came as a picture with a good reason, a warning sign. —

Gr. 1

Filb 1

End Fill 1

Gtr. 2

Rhy. Fig. 1

End Rhy. Fig. 1

 πp

w/ flanger

Gr. 1 tacet

Gtr. 2: w/ Rhy. Fig. 1

D5

Dmaj7

Bm

A

This place is void of all pas - sion, if you can im - ag - - ine. it's eas - y if you — try.

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Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 1: w/ Fill 1

D5 Dmaj7 Bm A

2. Be-lieve me, I failed this ef-fort, I wrote a re-mind-er, this was-n't a vi-sion.
3. My head is made up of mem-'ries, most of them use-less de-lu-sions.

D5 Dmaj7 Bm A

This time, where are you Hous-ton, is some-bod-y out there, will some-bod-y lis-ten?
This room is bored of re-hears-al and sick of the bound-'ries, I miss you so much.

Interlude

D5 D/F#

*Gtr. 3 (dist.) Riff B

f

*Gtr. 4 (dist.) Rhy. Fig. 2

f

*Doubled throughout. **Bass plays F#.

4th time, To Coda

Chorus

Gtr. 3 tacet

G5 Dsus2 D/F# G5

Should I go back, should I go back, should I?

End Riff B

P.M. -----

End Rhy. Fig. 2

P.M. -----

f

Asus4 Aadd4 D/F# G5

I feel a - lone and ti - red, Should I go back, should I go back, should I?

Gtr. 4

Asus4 Aadd4

I hope I won't for - get you.

Interlude
Gtr. 1: w/ Riff A
D Em9

Bm Asus4 Aadd4 D Em9 Bm Asus4 Aadd4

Gtr. 4 tacet

D.S. al Coda
(take repeat)

*Roll back vol. to 0.

⊕ Coda

Chorus
Gtr. 3 tacet
D/F# G5 Asus4 Aadd4

Should I go back, should I go back, should I? I feel a - lone and ti - red.

Gtr. 4 Riff C End Riff C

Gr. 4: w/ Riff C

$\text{D/F}\sharp$ G5 Asus4 Aadd4

Should I go back, should I go back, should I? I feel a - lone and ti - red.

D/F# G5 Asus4 Aadd4 ;

Should I go back, should I go back, should I? I hope I won't for - get you.

Gtr. 4 Riff D

Enu Riff D

let ring

2 2 5 5 3 3 5 5 3 3 5 0 5 5 5 5 5 5 0 4

[illegible]

*Set for quarter-note regeneration w/ 1 repeat.

Gtr. 6: w/ Riff E Asus4 N.C. Gtr. 3 tacet G5 Gtr. 6 Em9 N.C.

Gtr. 3

Gtr. 5

let ring -- 1/2

let ring -- 1/2

*w/ delay

*Gtr. 5 only. Set for quarter-note regeneration w/ 100% feedback. Delay repeats start 0 vol. and fade in gradually over next 2 meas. with the first repeat audible on beat 5 of the next meas.

**Gtrs. 5 & 6 D A5 D5 Gmaj7 E5 D5

delay loop off P.M. ---- 1

P.M. ---- 1

P.M. ---- 1

**Composite arrangement.

D A5 D5 Gmaj7 E5 D5

End half-time feel

P.M. ---- 1

P.M. ---- 1

(Gtr. 5 cont. in slashes) P.M. ---- 1

D

Gtr. 5

Gtr. 6

Chorus

Gtr. 4: w/ Riff C (3 times)
Gtrs. 5 & 6 tacet

D/F# G5 Asus4 Aadd4

Should I go back, should I go back, should I? I feel a - lone — and ti - red, —

D/F# G5 Asus4 Aadd4

Should I go back, should I go — back, should I? This time I don't want — to

D/F# G5 Asus4 Aadd4

Should I go back, should I go back, should I? I feel a - lone — and ti - red, —

Gtr. 4: w/ Riff D

D/F# G5 Asus4 Aadd4

Should I go back, should I go — back, should I? I hope I won't for - get — you. —

Outro

Gtr. 3: w/ Riff B (1 2/6 times)
Gtr. 4: w/ Rhy. Fig. 2 (1 2/6 times)

D D/F#

G5 Dsus2 D5

Free time
Gsus2

Segue to "Always"

D/F#

Gtr. 3

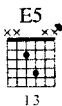
Gtr. 4

Pitch: E

*Roll back vol.

Always

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus



Segue from "Asthenia"

Intro

Fast ♩ = 158

*B5

**Gtr. 1 (Synth.) 3 sec. (Drums) 4

B5 Rhy. Fig. 1 F#sus4

mf

TAB

*Chord symbols reflect overall harmony.

**Bass arr. for gtr.

G#m7 Esus2 B5 F#sus4

G#m7 Esus2 Verse B5 F#

1. I've been here _____ be - fore _____ a few _____

End Rhy. Fig. 1 Rhy. Fig. 2

G#m B5 F# G#m

_____ times, _____ and I'm quite a - ware _____ we're dy - ing. _____

End Rhy. Fig. 2

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B5 F# G#m

And your hands, — they shake with good — byes, — And I'll take —

Gtr. 2 (dist.)

mf

P.M.

7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 4 4 4 4 0

B5 F# G#m F#5

you back if you'd have — me. — So

Gtr. 1

Gtr. 2

*Gtrs. 3 & 4 (dist.) *f*

P.M.

Gtr. 2 *divisi*

7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 0 4 4 2 2 2 2 2 2 2 2

*Composite arrangement.

Pre-Chorus

Gtrs. 1 & 2 *tacet*

B C#m9 G#m E5

here I — am, I'm try — ing. — So

Gtr. 5 (slight dist.) **Riff A1** *mf* w/ chorus let ring throughout **End Riff A1**

*Gtrs. 3 & 4 **Riff A** **End Riff A**

4 4 2 2 4 4 4 4 4 4 4 4 0 0 0 0 0 0 4 4 2 2 4 4

B C#m9 G#m E5

here I am, are you read - y? Come on, let me

Riff B1 End Riff B1

Riff B End Riff B

Chorus B5 D#5 G#5 E5

hold you, — touch you, — feel — you, — al - ways. —

Gtr. 5 Riff C End Riff C

mp

Gtrs. 3 & 4 Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 3 & 4: w/ Rhy. Fig. 3
Gtr. 5: w/ Riff C

B5 D#5 G#5 E5

Kiss you, — taste — you, — all night, — al - ways. —

Interlude

Gtr. 5: w/ Riff A1

Gtrs. 3 & 4 B C#m9 G#m E5

**Roll back vol. to 0.

Gtrs. 3 & 4 tacet
Gtr. 5: w/ Riff B1

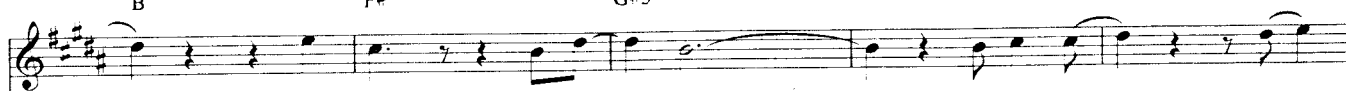
B C#m9 G#m E5



2. And I'll miss —

Verse

B F# G#5 Gtr. 1: w/ Riff D (3 times) B



your laugh. your smi - le. I'll ad - mit I'm —

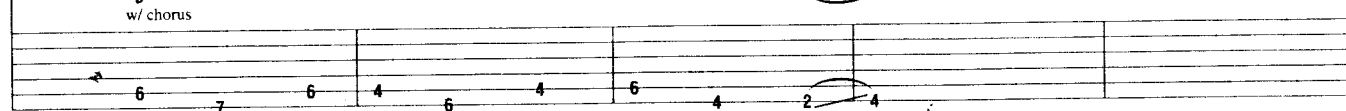
Gtr. 1

Riff D

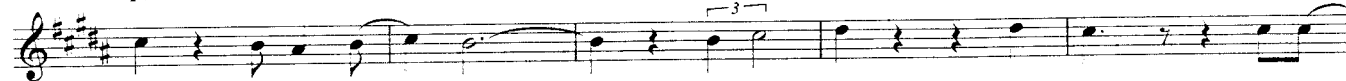
End Riff D



mf
w/ chorus



F# G#5 B F#



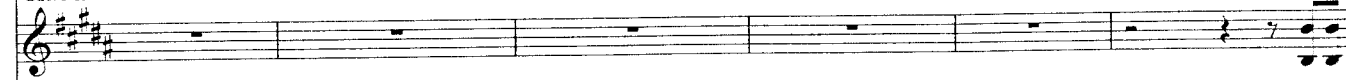
wrong if you'd tell me. I'm so sick of fights. I hate —

G#5 B F# G#5



them. Let's start this a - gain for real. So

Gtrs. 3 & 4



4 4
X X
2 2

Pre-Chorus

Gtrs. 3 & 4: w/ Riff A (3 times)
Gtr. 5: w/ Riff A1 (3 times)

B C#m9 G#m E5 B



here I am, I'm try - ing. So here I —

C#m9 G#m E5 B C#m9 G#m



am, are you read - y? So here I am. I'm try - ing.

Gtrs. 3 & 4: w/ Riff B
Gtr. 5: w/ Riff B1

E5 B C#m9 G#m E5



So here I am, are you read - y? Come on, let me

♫ Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 3 (4 times)
Gtr. 5: w/ Riff C (4 times)

Chorus: 4/4 Rht C (4 lines)

B5 D#5 G#5 E5

hold you — touch you — feel — you — al — ways —

B5 D#5 G#5 E5

Kiss you. — taste — you. — all night. — al - ways. — Come on, let me

[illegible]

To Coda 

B5 D#5 G#5 E5

Kiss you. — taste — you. — all night, — al — ways. —

Interlude

Gr. 5

B
Rift E

F#6

 G_m

Emaj7

End Riff E

Cor. 5 **Riff E** End Riff E

4 4 4 4 4 4 5 4 4 4 4 4 4 5 4 4 4 4 4 4 5 4 4 4 5 4 4 4 5

Gr. 3

4	4	4	4	4	4	4	4	6	6	6	6	6	6	6	6	4	4	4	4	4	4	4	8	8	8	4	4
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	2	2	2	2	2	2	2	6	6	6	2	2

Ger. 4

The musical score for Ger. 4 is written on a single staff with a treble clef. The key signature consists of three sharps: F#, C#, and G#. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line.

$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{3}{X} \frac{1}{1}$	$\frac{3}{X} \frac{1}{1}$	$\frac{3}{X} \frac{1}{1}$	$\frac{3}{X} \frac{1}{1}$	$\frac{3}{X} \frac{1}{1}$	$\frac{3}{X} \frac{1}{1}$	$\frac{3}{X} \frac{1}{1}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{3}{X} \frac{6}{6}$	$\frac{8}{X} \frac{6}{6}$	$\frac{8}{X} \frac{6}{6}$	$\frac{8}{X} \frac{6}{6}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$	$\frac{4}{X} \frac{2}{2}$
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Gr. 5: w/ Riff E

Gr. 3

B F#6 G#m Emaj7

Gr. 4

Gr. 1: w/ Rhy. Fig. 1

Gr. 3 & 4

B F#sus4 G#m E5 B F#sus4

Breakdown

Gr. 1 tacet
N.C.

Gr. 3 & 4 tacet

G#m E5
Gr. 1

I've been here — be - fore — a few — times, — and I'm

D.S. al Coda

quite a - ware — we're dy - ing. — Come on, let me

Outro

Outro

Gtr. 5: w/ Riff E (4 times)

B

F#6

 $G_m^\#$

Gr. 4 tacet

Emaj7

End Riff F

Gtr. 3

Rift F

w/ slight dist.

Gtr. 4

Gtr. 3: w/ Riff F (3 times)

B

F#6

 $G_m^\#$

Emaj7

Al - ways.

B

F#6

 $G^\sharp_m$

Emaj7

B

²⁸Gtr. 6 m_f

*Synth. arr. for gtr.

F#6

 G_m

Email7

B

Al - ways, _____

Gr. 6

Gr. 6

Gr. 5

Gtr. 3

Easy Target

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus



Intro
Fast Rock ♩ = 160

Chords: F#5, A5, E5, D5, A5^v, C#5

Rhy. Fig. 1 (Gtrs. 1 & 2 (dist.))

f

Riff A (Gtr. 3 (dist.))

mp

End Riff A

Play 4 times
End Rhy. Fig. 1 (cont. in notation)

*Doubled throughout.

Verse
Gtr. 3 tacet

Chords: F#m7, A, B7sus4, A/C#, D5

1. All her sig - nals _____ are get - ting lost in the e - ther.

(That's what she want - ed. _____)

***Gtr. 4 (dist.) Riff B

f

End Riff B

***Doubled throughout.

Gtrs. 1 & 2 Rhy. Fig. 2

mf

End Rhy. Fig. 2

**Chord symbols reflect overall harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)
Gtr. 4: w/ Riff B (3 times)

Chords: F#m7, A, B7sus4, A/C#, D5

She's a land - slide _____ with cit - y be - neath _____ her.

That's what she want - ed. _____

F#m7 A B7sus4 A/C# D5

So take a good look, so you'll nev - er for - get it. That's what she want - ed.

F#m7 A B7sus4 A/C# D5

Take a deep breath, I know I'm gon - na re - gret it. That's what she want - ed.)

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
Gtr. 3: w/ Riff A (4 times)

F#5 A5 E5 F#5 A5 E5

Hol-ly's look-ing dry, look-ing for an eas - y tar - get. Let her slit my throat. give her am-mo if she'll use it.

Gtr. 4 Riff C End Riff C

mf

11	11	11	11	11	11	11	11	14	14	14	14	9	9	9	9	11	11	11	11	11	11	11	11	14	14	14	14	9	9	9	9
9	9	9	9	9	9	9	9	12	12	12	12	7	7	7	7	9	9	9	9	9	9	9	9	12	12	12	12	7	7	7	7

Gtr. 4: w/ Riff C

F#5 A5 E5 F#5 A5 E5

Cau-tion on the road, lies, lies and hid-den dan - ger. South-ern Cal - i - for-nia's breed-ing Mom-my's lit - tle mon - ster.

Verse

F#m A5 B5 A/C# D5

2. She's got a mis - sion, and I'm col - lat - er - al dam - age. (That's what she want - ed.)

Gtrs. 3 & 4

f

Gtrs. 1 & 2

mf

Gtrs. 3 & 4 tacet
F#m A5 B5 A/C# D5

She's the flow - er that you place on my cas - ket. That's what she want - ed.)

Gtrs. 1 & 2
Gtr. 1
Gtr. 2 *divisi*

Gtrs. 1 & 2 tacet
F#m A5 B5 A/C# D5

Sa - vor the mo - ment 'cause the mem - o - ry's fleet - ing.

Gtrs. 3 & 4

F#m A B5 A/C# D5

Take a pho - to - graph as the last train is leav - ing.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
Gtr. 3: w/ Riff A (4 times)
Gtr. 4: w/ Riff C (2 times)

F#5 A E5 F#5 A E5

Hol - ly's look - ing dry, look - ing for an eas - y tar - get. Let her slit my throat, give her am - mo if she'll use it.

F#5 A E5 F#5 A E5

Cau - tion on the road, lies, lies and hid - den dan - ger. South - ern Cal - i - for - nia's breed - ing Mom - my's lit - tle mon - ster. Bet - ter

1

D5

A5^v

E5

D5

C-5

Е
⑥
ОРДИ

(cont. in notation

[illegible]

Outro

Gtrs. 3 & 4 tacet

F#5

Riff D

A

E5

*Gr. 1: w/ Rift D (5 times)

 $N.C.(F \equiv m)$

Play 4 times
End Rift D

Gy. 2

*w/ gradual decrease. (3rd time, *rit. poco a poco*)

Segue to "All of This"

5

w/ various studio effects & delay

rit. poco a poco

All of This

Words and Music by Travis Barker, Tom De Longe, Mark Hoppus and Robert Smith

Intro

Moderately ♩ = 112

Gtr. 1 (acous.) N.C.(A) Riff A End Riff A

mp

Verse

*F#m

Bm7

A/C#

D5

1. With all of this I know now ev - 'ry - thing in - side of my head.

Rhy. Fig. 1

End Rhy. Fig. 1

*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

F#m

Bm7

A/C#

D5

It all just goes to show how noth - ing. I know chang - es me at all.

F#m

A

Bm7

A/C#

D5

A - gain I wait for this to change. in - stead to tear the world in two.

F#m

A

Bm7

A/C#

D5

A - noth - er night with her, but I'm al - ways want - ing you.

$$F_m$$

*Girs. 1 & 2

Rhy. Fig. 2

*Gr. 2: clean elec.

End Rhy. Fig. 2

Gurs. 1 & 2; w/ Riff A

Gtr. 3
(elec.)

N.C.(A)

mf
w/ clean tone

Gtrs. 1, 2 & 3 tacet

 E_m

2. With all of this I feel now ev - ry - thing in - side of my heart.

*Gtr. 4

Riff B

End Riff B

mp

2 2 0 0 2 3

*Strings arr. for gr.

F#m Bm7 A/C# D5

It all just seems to be how noth-ing I feel pulls at me at all.

2 0 2 0 2 3

Gtrs. 1, 2 & 3: w Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff B - 2 times

F#m A Bm7 A/C# D5

A - gain I wait for this to pull a - part to break my time in two.

F#m A Bm7 A/C# D5

A - noth - er night with her, but I'm al - ways want - ing you.

Chorus

Gtrs. 1, 2 & 3: w Rhy. Fig. 2

F#m Esus4 A5 B7/A

Use me. Hol - ly, come on and use me. (We know where we go.)

F#m Esus4 A5 B7/A

Use me, Hol - ly, come on and use me. We go where we know.)

Bridge

Gtrs. 1 & 2: w/ Riff A (1st 2 meas.) (4 times)

D A Esus4 D A Esus4

She's all I need. She's all I dream. She's all I'm al - ways want - ing.

Gtr. 3 Rhy. Fig. 3 End Rhy. Fig. 3

7 7 7 7 7 7 7 7

Gtr. 3: w/ Rhy. Fig. 3

D A Esus4 D A Esus4

She's all I need. She's all I dream. She's all I'm al - ways want - ing

F#m

Gtrs. 3 & 4: w/ Riffs C & C1 (3 times)

 $E/G \cong$

Chorus

66

F#m A Esus4 F#m A Esus4

Use me, Hol - ly, come on and use me. We go where we know.)

Bridge

Gtrs. 1 & 2: w/ Riff A (1st 2 meas.) (4 times)
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

D A Esus4 D A Esus4

She's all I need. She's all I dream. She's all I'm al - ways want - ing.

D A Esus4 D A Esus4

She's all I need. She's all I dream. She's all I'm al - ways want - ing.

Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

F#m A Bm7 A/C# D5 F#m A Bm7 A/C# D5

you.

Verse

Gtr. 4: w/ Riff B (2 times)

F#m A Bm7 A/C# D5

3. A - gain I wait for this, to fill the hole, to shake -

F#m A Bm7 A/C# D5

the sky in two. A - noth - er night with her. I'm

Outro

N.C.(F#m)

(Bm7) (A/C#) (D5)

Gtr. 6: w/ Riff E
(F#m)

al - ways want - ing you. A - noth - er night

*Gtr. 6

Riff E

End Riff E

2 0 2 0 2 2 4 5

*Bass arr for gtr.

(Bm7) (A/C#) (D5) N.C. (Drums) 8

with her but I'm al - ways want - ing you.

Here's Your Letter

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus



Intro

Fast Rock ♩ = 176

Gtr. 1 (elec.) N.C.(A)

p *mf*

**w/ dist., flanger & amplifier tremolo

T
A
B

0

*Vol. swell

**Tremolo speed set for eighth-note regeneration. w/heavy intensity.

Gtr. 3 (clean) F#5 D5/A A5 B5 End Riff A1

f w/ dist.

5 5 5 5 4 5 5 5 5 2 6 6 6 6 6 6 4 4 4 4 4

5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 2 2 2 2 2

Gtr. 2 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

f w/ dist. let ring throughout

4 4 4 4 3 3 3 3 3 2 2 2 2 2 4 4 4 4 4 4

2 2 2 2 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2

Gtr. 1 Riff A End Riff A

0

Gtr. 1: w/ Riff A F#5 D5/A A5

Gtrs. 2 & 3

4 4 4 4 4 4 4 3 3 3 3 3 3 3 0 0 0 0 0 0

2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

F#5 D5 A

night as the world falls a part.

End Riff C

P.M.

Chorus

A5 C#5/G# E5 F#5 D

Half-time feel

Fuck, I can't let this kill me, let go.

Rhy. Fig. 2

End Rhy. Fig. 2

A5 C#5/G# E5 F#5 D

I need some more time to fix this.

End half-time feel N.C.

Rhy. Fig. 3

End Rhy. Fig. 3

Interlude

Gtr. 1: w/ Riff A (2 times)
 Gtr. 2: w/ Rhy. Fig. 1
 Gtr. 3: w/ Riff A1

F#5 D5/A A5 B5

F#5 D5/A A5 B5

Gtrs. 2 & 3

Verse

Gtrs. 2 & 3 tacet

F#5 D5 A5 B5

2. Here's a let - ter for you, but the words get con -

Gtr. 5 (elec.)

Riff D

mp

w/ dist.

P.M.

F#5 D5 A5 B5

fused and the con - ver - sa - tion dies.

End Riff D

P.M.

Gtrs. 2 & 3: w/ Riff C
Gtr. 5: w/ Riff D

F#5 D5 A5 B5

A - pol - o - gize for the past. Talk some shit, take it

Bridge

F#m

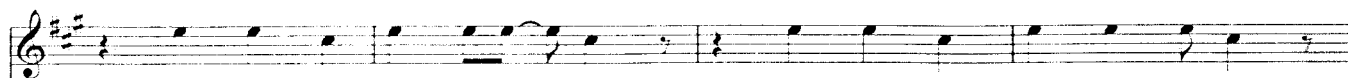
E

D5/A

Rhy. Fig. 4A

Gtr. 6
(acous.)

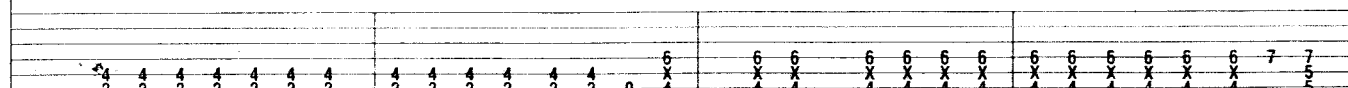
mf



I'm talk - ing to the ceil - ing. My life just lost all mean - ing.

Gtrs.
2 & 3

Rhy. Fig. 4

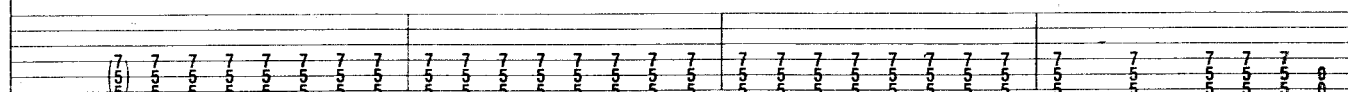


End Rhy. Fig. 4A



Do one thing for me to - night. I'm dy - ing in ____ this si - lence.

End Rhy. Fig. 4



Gtrs. 2, 3 & 6: w. Rhy. Figs. 4 & 4A

F#m

E

D5/A



The last star left in heav - en is fall - ing down to earth ____ and



do you still feel the same ____ way? Do you still feel the same ____ way? ____

Chorus

Half-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)

A C#5/G# E5 F#5

D

Fuck, I can't let this kill me, let go.

End half-time feel

A C#5/G# E5 F#5

D

I need some more time to fix this prob - lem.

A C#5/G# E5 F#5

D

I need some more time to fix this prob - lem.

Gtrs. 2 & 3: w/ Rhy. Fig. 3

A C#5/G# E5 F#5

D

N.C.

I need some more time to fix this.

Outro

Gtr. 1: w/ Riff A (2 times)

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 3: w/ Riff A1

F#5

D5/A

A5

B5

F#5

D5/A

A

F#m11

Gtrs. 2 & 3

I'm Lost Without You

Words and Music by Travis Barker, Tom De Longe and Mark Hoppus

Intro

Moderately ♩ = 92

*Gtr. 1 (Sound effects) **A5 E/G# F#m7 E

mp
w/ fingers
let ring

let ring

let ring

let ring

TAB

5 2 2 5 6 6 5 2 4 2 2 1 1 2

0 0 4 4 2 0

*Piano arr. for gtr.

**Chord symbols reflect implied harmony.

Verse

A5 E/G# F#m7 E

1. I swear that I can go on for - ev - er a - gain.

Riff A

let ring

let ring

let ring

let ring

End Riff A

TAB

5 2 2 5 6 6 5 2 2 0 1 1 2

0 0 4 4 2 2 0 0

Gtr. 1: w/ Riff A

A5 E/G# F#m7 E

Please let me know that my one bad day will end.

F#m7 E A5 Bsus4

I will go down as your lov - er, your friend.

Gtr. 1

let ring

let ring

let ring

let ring

TAB

5 5 0 1 2 1 5 5 5 5 4 5 4

4 2 4 1 2 1 0 2 0 2 0 2 2

2 0 0 0 0 0 2 2 2 2 2 2

F#m7 E A5 Bsus4

Give me — your lips, — and with one kiss we be - gin. —

let ring — let ring — let ring — *pp*

Chorus
Gtr. 1 tacet
*A5 A5/G# F#m7

Are you a-fraid of be - ing a - lone? — 'Cause I am, I'm

Gtr. 3 (clean) Rhy. Fig. 1A *mf* w/ amplifier tremolo

Gtr. 2 (slight dist.) Rhy. Fig. 1 *f*

*Chord symbols reflect combined harmony.

A5/G# A5 A5/G#

lost with - out — you. Are you a-fraid of leav - ing to - night? — 'Cause I —

End Rhy. Fig. 1A Rhy. Fig. 2A

End Rhy. Fig. 1 Rhy. Fig. 2

To Coda ⊕

2nd time, Gtr. 6: =/ Fill 1

F#m7 **A/G#** **A5**

am. I'm lost with - out you.

End Rhy. Fig. 2A

let ring *pp*

End Rhy. Fig. 2

pp

The first system of the musical score includes a vocal line with lyrics "am. I'm lost with - out you." and guitar accompaniment. The guitar part features a melodic line in the upper register and a bass line with fret numbers (10, 9, 7, 0). The system concludes with a "let ring" instruction and a *pp* (pianissimo) dynamic marking.

Verse

Gtrs. 2 & 3 tacet

F#m **E/G#** **A5** **Bsus4**

2. I'll leave my room o - pen 'til sun - rise for you.

Gtr. 4 (clean) Rhy. Fig. 3

End Rhy. Fig. 3

mf

The second system of the musical score includes a vocal line with lyrics "2. I'll leave my room o - pen 'til sun - rise for you." and guitar accompaniment. The guitar part features a melodic line in the upper register and a bass line with fret numbers (0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4). The system concludes with an "End Rhy. Fig. 3" instruction and a *mf* (mezzo-forte) dynamic marking.

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

F#m **E/G#** **A5** **Bsus4**

I'll keep my eyes pa - tient - ly fo - cused on you.

The third system of the musical score includes a vocal line with lyrics "I'll keep my eyes pa - tient - ly fo - cused on you." and guitar accompaniment. The guitar part features a melodic line in the upper register and a bass line with fret numbers (0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4).

Fill 1

Gtr. 6 (dist.)

p *mp*

fdbk. don't pick

*Vol. swell.

Pitch: C#

The Fill 1 section of the musical score includes a guitar line with a volume swell and a pitch of C#. The guitar part features a melodic line in the upper register and a bass line with fret numbers (0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4). The system concludes with a "Vol. swell." instruction and a "Pitch: C#" marking.

F#m E/G# A5 Bsus4

Where are you now? I can hear foot-steps, I'm dream-ing.

*Gtr. 5 Riff B End Riff B

mf *sim.*

11 10 9 11 10 9 9 10 9 9 10 9 9 10 12 9 10 12 9 10 9 12 9 10 9

*Synth. arr. for gtr.

D.S. al Coda

Gtr. 5: w/ Riff B F#m E/G# A5 Bsus4

And if you will, keep me from wak-ing to be-lieve this.

Gtr. 4

0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0 7

⊕ Coda

Interlude

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

A5 A5/G# F#m7 A5/G#

Gtr. 6 Riff C End Riff C

mf

5 5 5 5 5 5 7 5 7 5 7 5 7 5 5 5 5 5 5 5 7 5 7 5 7 5 7 5

A5 A5/G# F#m7 A5/G#

fdbk. don't pick

(5) 0

5 5 5 5 7 5 7 5 7 5 7 5 5 5 5 5 5 5 7 5 7 5 7 5 7

Pitch: F#

Gtrs. 2 & 3 tacet

Gtr. 6

A5

A

E/G#

Gtr. 6 tacet

F#m7

let ring - fdbk - don't pick -

1/4

5

0

0

0

Pitch: B

Gtr. 3

A

Gtr. 1

F#

pp

mp

2

2

2

2

2

2

6

6

2

4

2

2

2

2

2

2

0

0

4

2

Gtr. 2

pp

0

0

Gtr. 1

E5

A

E/B

A/C#

Bm/D

4

4

4

2

2

2

2

2

2

1

1

2

0

2

2

2

2

2

2

0

4

4

0

Chorus

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A
A5

A5/G#

F#m7

A5/G#

Are you a-fraid of be-ing a-lone? 'Cause I am, I'm lost with-out you.

Gtr. 5

Riff C

mf

5

5

5

5

5

5

5

7

5

7

5

7

5

7

5

5

5

5

5

5

7

5

7

5

7

5

7

5

End Riff C

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (3 times)
Gtr. 6: w/ Riff C (3 times)

A5

A5/G#

F#m7

A5/G#

Are you a-fraid of leav-ing to-night? 'Cause I am, I'm lost with-out you.

A5

A5/G#

F#m7

A5/G#

Are you a-fraid of be-ing a-lone? 'Cause I am, I'm lost with-out you.

A5 A5/G# F#m7 A5/G#

Are you a-fraid of leav-ing to - night? 'Cause I am, I'm lost with-out you.

Outro

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (8 times)
Gtr. 6: w/ Riff C (8 times)

A5 A5/G# F#m7 A5/G# A5 A5/G# F#m7

I'm lost with-out you. I'm

A5/G# A5 A5/G# F#m7 A5/G#

lost with-out you.

A5 A5/G# F#m7 A5/G# A5 A5/G#

I'm lost with-out you.

F#m7 A5/G# A5 A5/G# F#m7

I'm lost with-out you. I'm

A5/G# A5 A5/G# F#m7 A5/G# A5 A5/G#

lost with-out you.

Double-time feel

Gtrs. 2, 3 & 6 tacet
(Drums & synth. bass)

F#m7 A5/G#

Gtr. 6

5

pp

12

Gtr. 3

0

pp

12

Gtr. 2

0

pp

5

Feeling this • Obvious • I Miss You • Violence • Stockholm
Syndrome • Down • The Fallen Interlude • Go • Asthenia •
Always • Easy Target • All of This •
Here's Your Letter • I'm Lost Without You



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